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and thread are available, are assiduous if not highly accomplished seamstresses, certain other items which are occasionally included in the female wardrobe deserve mention.

The loin cloths of both sexes, and the girdles, are made by the women. In addition they make the saiya and dresses. The saiya looks like a sort of skirt gathered into a band around the top. Instead of being worn around the waist, the saiya is suspended over one shoulder around the neck, leaving the other shoulder bare. Dresses of several imported patterns are constructed by the women, most of them having knee-length skirts and being rather clumsily fitted. One which enjoys a wide popularity on the lower Barama employs the "trap-door" feature familiar to American connoisseurs of underwear for nursing mothers of a generation ago. Dress patterns and knowledge of needle work have been introduced to the Carib women from at least two sources. The missionaries, here as elsewhere unconsciously working hand in hand with the traders, considered it part of the Christian religion to encase the bodies of the women in garments which would adequately protect them from the gaze of men, and provided cloth and instruction to the women for this purpose. Secondly, during the 'heyday' of the lumber business, when the sawmill at the mouth of the river was flourishing, the proprietors of that establishment were required to tax their ingenuity to the utmost in importing constantly new types of trade goods with which to rouse the avidity of the Carib woodcutters and their wives. A Carib takes the sensible attitude that there is little point in working for someone else, once he has earned all that he desires. And since the simple desires of the Caribs could be satisfied with the proceeds of a few days' labor, it was necessary for the harassed sawmill operators, who were dependent upon Carib labor in their woodcutting operations, to stimulate new desires in the hearts of their employees. One of the results of this situation was the importation of cheap ready-made silk and cotton dresses, which immediately caught the eye of the women. Unhappily, the husbands were required, at the prevailing level of prices in the bush, to work long and earnestly to procure the garments, but the women got the dresses in the end. In the course of time the necessary patching and repairing on these gowns led the women to a familiarity with their construction, so that the more skillful seamstresses learned how to dupli-

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cate them more or less accurately. All this took place a dozen years ago, yet I was on many occasions shown the ragged remains of these "shop dresses" together with the home-made copies proudly exhibited for my critical judgment.

Babies and small children usually wear nothing at all. Some time before puberty both sexes don small loin cloths, usually bits of rag suspended between the legs from strings around the waist. (Plate 10, *a*.) The sexual differentiation in the manner of wearing the loin cloth, practised by the elders, is also recognized in the garb of the children. Near the mouth of the river several women have made dresses for their small daughters and romper suits for their little boys. The wife of Alec, my interpreter, whose home is at Kariako, is perhaps the outstanding matron in this respect.

The adult types of raiment are donned with the appearance of the physical changes accompanying puberty.

Ornament. A variety of ornaments made of cotton, beads, nut shells, insect wings, and small animal bones are donned by both sexes on special occasions. The men wear a long necklace called the kasuru kapuru, made of beads and cotton. It hangs down the back and at its end has a pendant tassel of beads or iridescent beetle wings. Men also wear a short plain necklace of cotton fringe, called moruren. The incisor teeth of leopards, wild hogs, and rats are especially prized for necklaces. They are strung on kraua cord to form short necklaces of the choker variety as well as longer types (Plate 12, *a*). If possible the teeth of only one animal are strung on a necklace, but this rule is not invariably followed. Pendants consisting of strings of seeds and cotton tufts are frequent (Plate 12, *b*). Wristlets are worn by the men; they are usually made of a woven band of homespun cotton with a fringe of china beads of various colors. In other cases they are woven from nibi fiber, the material used for making basketry (yame akundenana, bead bracelet). Men frequently wear armlets just above the elbow; these ornaments (yapesepuru, are braided from nibi fiber to make a thin band about one quarter of an inch wide; in some cases small fiber rings are suspended from the armlet. A man frequently wears two or three yapesepuru on each arm; it is said that these bands steady the arm muscles of an archer. In the villages around the head of the Barama many of the men wear ligatures (tsepu) above and below the calf of the leg; such a